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The Kamasutra

The Original Sanskrit
Vatsyayana

An English Translation
Lars Martin Fosse

The
Kamasutra

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Loretta stirs the drink.

To Ruth
for her patience, love and kindness

Contents

Introduction	xi
PART ONE: GENERAL MATTERS	1
One: Summary of the Guide	3
Two: The Three Aims of Life	10
Three: Exposition of the Skills	18
Four: Lifestyle of the Elegant Man	25
Five: The Lover and His Companions	38
PART TWO: SEXUAL INTERCOURSE	47
One: Sexual Unions	49
Sexual Intercourse with Regard to Size, Endurance and Temperament	49
The Variations of Love	58
Two: Embraces	61
Three: Ways of Kissing	77
Four: Forms of Scratching	85
Five: Biting and Behaviors	92

Ways of Biting	92
Behavior Typical of Women from Different Provinces	95
Six: Positions and Unusual Acts	100
Different Sexual Positions	100
Unusual Sexual Acts	118
Seven: Slapping and Moaning	130
Eight: Imitation and Techniques	138
Imitating the Sexual Role of a Man	138
Sexual Techniques of a Man	141
Nine: Oral Sex	151
Ten: Sex: Beginning, Ending, Types, Quarrels	165
The Beginning and Conclusion of Sexual Intercourse	165
Different Kinds of Sex	172
The Lovers' Quarrel	175
 PART THREE: YOUNG WOMEN	 181
One: Choosing a Bride	183
Rules of Courtship	183
Deciding a Match	188
Two: Winning Her Confidence	191
Three: Approaches and Gestures	200
Approaching a Young Woman	200
Indications through Gestures and Facial Expressions	209
Four: Advances	213
Advances a Man Can Make on His Own	213
Approaching a Man One Desires	219
Winning a Young Woman by Advances	222
Five: Stratagems for Weddings	225

PART FOUR: THE WIFE	233
One: The Only Wife	235
Conduct of an Only Wife	235
Conduct of a Wife Whose Husband is Abroad	244
Two: The Other Wives	248
Conduct of the Senior Wife to the Co-Wives	248
Conduct of the Junior Wife	251
Conduct of the Remarried Woman	253
Conduct of an Unloved Wife	256
Matters Pertaining to the Harem	258
Conduct of a Man with Several Wives	261
PART FIVE: OTHER MEN'S WIVES	265
One: Seducing Successfully	267
Exposing the Nature of Men and Women	267
Causes of Resistance	270
Men Who Have Success with Women	275
Women Who are Easily Won	276
Two: Intimacy and Advances	279
Ways to Intimacy	279
Making Advances	284
Three: Examination of Inclinations	287
Four: Tasks of the Female Messenger	294
Five: The Erotic Desire of Rulers	309
Six: Harems and Wives	320
Life in the Harem	320
Guarding One's Wives	329

PART SIX: COURTESANS	333
One: Friends and Lovers	335
The Appraisal of a Friend, Suitable and Unsuitable Lovers, and Reasons for Approaching a Lover	335
How to Acquire One	341
Two: Compliance with the Lover	345
Three: Money, Indifference and Disposal	358
Ways to Make Money	358
Signs and Recognition of Indifference	362
Methods for Driving the Lover Away	364
Four: Restoring a Broken Relationship	368
Five: Types of Profit	378
Six: Profit, Loss, Risk and Types of Available Women	388
Considering Profit and Loss, and their Consequences and Risks	388
Types of Available Women	400
PART SEVEN: ADVANCED METHODS	403
One: Luck, Spellbinding and Aphrodisiacs	405
Achieving Luck in Love	405
Spellbinding Someone	410
Aphrodisiacs	413
Two: Passion, Enlargement and Techniques	419
Recovery of Lost Passion	419
Enlarging the Male Organ	423
Unusual Techniques	425
Contributors	433
Index	435

Introduction

BOTH JUICY and exceedingly dry, sensitive and cynical, ahead of its time and appallingly retrograde, the *Kamasutra* is the most famous guide to sensual pleasure ever written—indeed, one of the most notorious books in the history of the world. Its acute insights into human nature are still relevant today.

While previous publishers typically either stole the word “Kamasutra” and slapped it on a book of modern photographs, or neglected to include the original Sanskrit, or reprinted an old, faulty translation (or introduced a new, faulty translation), or included reproductions of miniatures made more than a millennium after the text was composed, YogaVidya.com and I have labored mightily to create a proper edition. It includes the original Sanskrit typeset in Devanagari, a new, accurate and readable English translation, and illustrations using period clothing, jewelry, and settings that actually correspond to what is described in the text.

Composed in northern India in the third or fourth century CE at the beginning of the Gupta Empire, the apex of India’s classical civilization, the *Kamasutra* is the oldest existing Indian text about pleasure. It was a handbook for the urbane man of culture, courtesans, and upper-class women. Painting a vivid picture of life in India, its ideas permeated classical literature. It is a digest of several older works, which in turn were said to draw from a large work by an attendant of the god Shiva, implying a divine origin.

Vatsyayana does not present himself as the original author, but rather one who reorganizes and edits the work of others. He also offers his own arguments and views, positioning himself as the final authority on a number of issues. Surprisingly pragmatic and mostly amoral, Vatsyayana comes to the defense of eroticism and discreetly pokes fun at the ascetics. We know nothing about him. Like so many ancient authors, he vanishes in the mists of time. Only his name remains, perhaps legendary.

A detailed summary of the book can be found in the opening chapter, so I won't repeat that information here. But knowing a few things now will make this book easier to follow.

A distinctive feature of the *Kamasutra* is its classification of men and women according to the size of their genitals so couples can combine for maximum pleasure. Positions that work well for couples of equal size may not be as good for couples of unequal size. Several positions try to accommodate unequal sizes by achieving a tight fit by other means, such as using the thighs to produce a good squeeze.

Small, medium, and large genitals go together in different combinations, or unions. The best unions are small with small, medium with medium, and large with large. Union with one size larger or smaller is high or low; union with two sizes larger or smaller is very high or very low.

The genital sizes and their combinations are as follows:

Man	Woman	Union
Hare	Doe	Equal
Bull	Mare	Equal
Stallion	Elephant cow	Equal
Hare	Mare	Low
Bull	Elephant cow	Low
Bull	Doe	High
Stallion	Mare	High
Hare	Elephant cow	Very low
Stallion	Doe	Very high

Another notable feature of the text is the “third nature,” which includes everyone who is neither a heterosexual male nor a heterosexual female. While imposing modern categories on ancient phenomena is fraught with difficulties, we can say in the most general terms that, in the *Kamasutra*, the third nature is primarily composed of biological males engaging in a wide variety of non-heterosexual behaviors. It gives a vivid impression of gay men’s life in classical India.

You may be shocked at the abundance of biting, scratching, and slapping. Slapping causes passionate moaning and screaming on the part of the woman. The point is probably to stimulate the brain’s production of endorphins, which increases sexual ecstasy, just as it does in religious ecstasies.

The age of marriage throughout the ancient world, with its short life spans, was lower than it is today. This explains why the man is told to engage in childish pastimes to win his bride’s confidence. Kind and considerate treatment was meant to create a secure emotional basis for the marriage and a reliable wife who would not reject sex or prefer other men.

Prostitution was very much a part of the entertainment industry of the day. Courtesans lived in a special quarter of the city, either independently or financed by the king. Although roundly condemned by the clergy, courtesans were immensely popular and admired, just like modern celebrities. Indian kings, like their European counterparts, invested in and taxed prostitution—with excellent returns. Since prostitutes were an economic asset, they had some legal protection, although they were otherwise regarded as beyond the pale of respectable society. Among themselves, they lived in a world of reversed status—the women were the most important persons, usually supervised by a stone-hearted older woman, or “mother,” who ran the business. Men had no status and no authority.

Lastly, you may be astonished by the vast amount of intrigue, drama, and suspense. Penetrating another man’s harem and having

sex with his wives was dangerous for all involved. Nevertheless, both harem women and other married women had many ways to get sexual satisfaction on the sly. Thus, the urbane man—from merchant to king—had to guard his women against the plots of other men, as well as against the plots of the women themselves and even of their servants. At the same time, he might engage in similar plots, having affairs with married women himself!

As for the structure of the book, the first thing to realize is that it is a *sutra* text, characterized by highly condensed, almost inaccessible technical language stripped of every unnecessary syllable to ease memorization. (*Sutra* literally means “a thread” in the sense of a clue or a guide. For a more detailed interpretation, a reader relied on a *guru*, a commentary, or both.) The editors grouped the individual, numbered threads into paragraphs, but left the numbering unchanged. We left the translation unnumbered to avoid clutter. Some external sandhis were left unmade to help a Sanskrit reader decipher this very difficult text and to reduce hyphenation. In addition to the *sutras*, there are little groups of verses, typically at the end of a section or chapter, distinguished typographically in the Sanskrit as two separate lines of text. Sometimes they are introduced in the translation with a phrase like “And there are these verses about this” and sometimes not.

Due to its ancient and layered origin, the text has two organizing structures, chapters and sections, running in parallel, which we’ve retained and merged into a modern hierarchy with modern nomenclature. We have followed the traditional practice of pulling chapter and section titles from the colophons, those delightfully flowery sentences that bring each chapter to a satisfying close. Some chapter titles were abbreviated and/or made general enough to describe the entire chapter—check the colophons for the original, unabbreviated titles. The seven parts and their titles are as they were in the original.

I worked hard to make an accurate translation of just the *Kamasutra* itself. More specifically, I resisted the urge to pad the

translation with material from Yashodhara’s commentary, which is almost a thousand years removed from Vatsyayana’s text. I profited from the fine translations of Richard Schmidt, Klaus Mylius, and Wendy Doniger & Sudhir Kakar. Readers interested in the history of the text may enjoy James McConnachie’s *The Book of Love: The Story of the Kamasutra*.

In the end, what can we make of the *Kamasutra*?

It contains appalling practices and attitudes—literally too numerous to mention here—that could get you injured, renounced, imprisoned, abandoned, impoverished, or even killed. The cynicism that permeates the text could make you Machiavellian—or worse. Do not blindly use this book as a how-to manual.

On the plus side, it ascribes a deep, positive value to sex: it isn’t simply for reproduction, sexual happiness matters, and it’s important for one’s physical and mental health. The freewheeling, amoral sexuality of the *Kamasutra* may go too far, but with the application of common sense and critical intelligence lovers may still benefit from its ancient wisdom.

The *Kamasutra* also gives a fascinating account of human psychology. In his discussion of harem intrigues, seductions, and liaisons, Vatsyayana brilliantly analyses the vulnerabilities and frailties of the human mind. This is where the *Kamasutra* is truly universal, since his analysis of human nature is still recognizable today anywhere in the world.

Perhaps, then, our challenge is to learn what we can without damaging who we are. Our relationships can benefit from knowing how the body, the mind, and the emotions work. One could even use this knowledge to find and nurture true love.

Part Two

Sexual Intercourse

प्रथमोऽध्यायः
Chapter One

Sexual Unions

Sexual Intercourse with Regard to Size, Endurance and Temperament

शशो वृषोऽश्व इति लिङ्गंतो नायकविशेषाः । नायिका पुनर्मृगी
वडवा हस्तिनी चेति ॥ २.१.१ ॥ तत्र सदृशसंप्रयोगे समरतानि
त्रीणि ॥ २ ॥

Lovers are differentiated as hare, bull, or stallion according to the size of their sexual organ. As for lady friends, they are defined as doe, mare, or elephant cow. Thus, there are three equal sexual unions when there is intercourse between similar partners.

विपर्ययेण विषमाणि षट् । विषमेष्वपि पुरुषाधिक्यं
चेदनन्तरसंप्रयोगे द्वे उच्चरते । व्यवहितमेकमुच्चतररतम् । विपर्यये
पुनर्द्वे नीचरते । व्यवहितमेकं नीचतररतं च । तेषु समानि श्रेष्ठानि ।
तरशब्दाङ्किते द्वे कनिष्ठे । शेषाणि मध्यमानि ॥ ३ ॥
साम्येऽप्युच्चाङ्कं नीचाङ्काञ्ज्यायः । इति प्रमाणतो नवरतानि ॥ ४ ॥

With permutations, there are six unequal genital combinations. When genitals of unequal size are combined and the man's is larger, there are two high unions with the combinations ordered stepwise. Noncontiguous sizes make a very high union. In the opposite case, there are two low unions, and noncontiguous sizes make a very low one. Among these, the equal unions are the best. The two unions marked by the comparative suffix *-tara* are the worst. The rest are middling.

यस्य संप्रयोगकाले प्रीतिरुदासीना वीर्यमल्पं क्षतानि च न सहते स
मन्दवेगः ॥ ५ ॥ तद्विपर्ययौ मध्यमचण्डवेगौ भवतः । तथा
नायिकापि ॥ ६ ॥ तत्रापि प्रमाणवदेव नवरतानि ॥ ७ ॥

A man has dull sexual energy if he is not sexually excited during intercourse, if he shows little virility, and if he cannot stand wounds. The average and the fierce sexual energies are the opposite of this. The same goes for the lady friend. Here, too, there are nine sexual unions, precisely as with genital size.

तद्वत्कालतोऽपि शीघ्रमध्यचिरकाला नायकाः ॥ ८ ॥ तत्र स्त्रियां
विवादः ॥ ९ ॥

In the same manner, lovers are quick, average, and long-lasting regarding endurance, but there is a dispute regarding the woman.

न स्त्री पुरुषवदेव भावमधिगच्छति ॥ १० ॥ सातत्यात्वस्याः
पुरुषेण कण्डूतिरपनुद्यते ॥ ११ ॥ सा पुनराभिमानिकेन सुखेन
संसृष्टा रसान्तरं जनयति तस्मिन्सुखबुद्धिरस्याः ॥ १२ ॥ पुरुष-
प्रतीतेश्वानभिज्ञत्वात्कथं ते सुखमिति प्रष्टमशक्यत्वात् ॥ १३ ॥

A woman does not reach orgasm just like a man. Her sexual itch is continually being removed by the man. But when she is suffused with a sensation of psychological pleasure, she produces a different feeling, and in this lies her perception of satisfaction. Because the man's perception of erotic joy is unknown as well, it is impossible to ask, "How does your satisfaction come about?"

कथमेतदुपलभ्यत इति चेत्पुरुषो हि रतिमधिगम्य स्वेच्छया
विरमति न स्त्रियमपेक्षते न त्वेवं स्त्रीत्यौद्वालकिः ॥ १४ ॥

"How is this understood?" one may object. Because a man relaxes of his own accord when he has reached ecstasy, he does not show any consideration for the woman. But a woman is not like that, according to Auddalaki.

तत्रैतत्स्यात् । चिरवेगे नायके स्त्रियोऽनुरज्यन्ते शीघ्रवेगस्य
भावमनासाद्यावसानेऽभ्यसूयिन्यो भवन्ति । तत्सर्वं
भावप्राप्तेरप्राप्तेश्च लक्षणम् ॥ १५ ॥

Here one might object, "Women are fond of a lover with sexual staying power. They are unhappy if a man's sexual energy runs out and they have not reached climax. All this is a criterion for whether she has had an orgasm or not."

तच्च न । कण्डूतिप्रतीकारोऽपि हि दीर्घकालं प्रिय इति ।
एतदुपपद्यत एव । तस्मात्संदिग्धत्वादलक्षणमिति ॥ १६ ॥

But this is not so. For even scratching an itch feels pleasant for a long time. It is precisely the thing to do. Therefore, this is no criterion because it is uncertain.

संयोगे योषितः पुंसा कण्डूतिरपनुद्यते ।
तच्चाभिमानसंसृष्टं सुखमित्यभिधीयते ॥ १७ ॥

During intercourse a man removes a woman's sexual itch, and that, suffused with psychological pleasure, is called satisfaction.

सातत्याद्युवतिरारम्भात्प्रभृति भावमधिगच्छति । पुरुषः पुनरन्त
एव । एतदुपपन्नतरम् । नह्यसत्यां भावप्राप्तौ गर्भसंभव इति
बाब्रवीयाः ॥ १८ ॥

A young woman reaches climax continually from the beginning, a man, however, only at the end. This is perfectly clear. For without an orgasm there will be no embryo, according to the followers of Babhravya.

तत्रापि तावेवाशङ्कापरिहारौ भूयः ॥ १९ ॥

But even here there are contradicting and supporting arguments.

तत्रैतत्स्यात्सातत्येन रसप्राप्तावारम्भकाले मध्यस्थचित्तता
नातिसहिष्णुता च । ततः क्रमेणाधिको रागयोगः शरीरे
निरपेक्षत्वमन्ते च विरामाभीप्सेत्येतदुपपन्नमिति ॥ २० ॥

Here one might object, “It is assumed that the woman experiences sensual pleasure continually, yet it is evident that, at the beginning, she is indifferent and has no endurance. Then, sexual passion and indifference to the body gradually increase, and at the end, she wants to stop.”

तच्च न । सामान्येऽपि भ्रान्तिसंस्कारे कुलालचक्रस्य भ्रमरकस्य वा
भ्रान्तावेव वर्तमानस्य प्रारम्भे मन्दवेगता ततश्च क्रमेण पूरणं वेग-
स्येत्युपपद्यते । धातुक्षयाच्च विरामाभीप्सेति । तस्मादनाक्षेपः ॥ २१ ॥

But this is not so. Even if a potter’s wheel or a spinning top starts to spin in the same manner, when they are spinning they are slow at the beginning, but then gradually pick up speed. This is perfectly clear. And the wish to stop is due to the loss of fluids. Therefore, this is not a relevant objection.

सुरतान्ते सुखं पुंसां स्त्रीणां तु सततं सुखम् ।
धातुक्षयनिमित्ता च विरामेच्छोपजायते ॥ २२ ॥

Men’s pleasure comes at the end of the sexual act, whereas the pleasure of women is continuous, and the wish to stop is due to the loss of fluids.

तस्मात्पुरुषवदेव योषितोऽपि रसव्यक्तिर्दृष्टव्या ॥ २३ ॥
कथं हि समानायामेवाकृतावेकार्थमभिप्रपन्नयोः कार्यवैलक्षण्यं
स्यात् ॥ २४ ॥ उपायवैलक्षण्यादभिमानवैलक्षण्याच्च ॥ २५ ॥

Therefore, the manifestation of a woman's genital fluids is also visible, just like that of a man. For how could there be a different result when both belong to precisely the same species and attain the same objective? It is because of the difference in approach and the difference in psychology.

कथमुपायवैलक्षण्यं तु सर्गात् । कर्ता हि पुरुषोऽधिकरणं युवतिः ।
अन्यथा हि कर्ता क्रियां प्रतिपद्यते ऽन्यथा चाधारः ।
तस्माच्चोपायवैलक्षण्यात्सर्गादभिमानवैलक्षण्यमपि भवति ।
अभियोक्ताहमिति पुरुषोऽनुरज्यते । अभियुक्ताहमनेनेति
युवतिरिति वात्स्यायनः ॥ २६ ॥

But why is there a difference in approach? It is due to nature, namely, the man is the active part and the young woman is a passive receptacle. For the active part performs an action in one way, a receptacle in another. And because of this difference in approach caused by nature, there is also a difference in psychology. The man is satisfied thinking, "I am the attacker." The woman thinks, "I am being attacked." Thus according to Vatsyayana.

तत्रैतत्स्यादुपायवैलक्षण्यवदेव हि कार्यवैलक्षण्यमपि कस्मान्न
स्यादिति । तच्च न । हेतुमदुपायवैलक्षण्यम् । तत्र

कर्त्राधारयोर्भिन्नलक्षणत्वादहेतुमत्कार्यवैलक्षण्यमन्यायं स्यात् ।
आकृतेरभेदादिति ॥ २७ ॥

Here one might object, “Why shouldn’t the result be different when the approach is different?” But this is not so. The difference in approach has a cause, namely that the characteristics of the active and passive parts are different in this matter. A difference in result without a cause would be illogical, because they belong to the same species.

तत्रैतत्स्यात् । संहत्य कारकैरेकोऽर्थोऽभिनिर्वत्यते ।
पृथक्पृथक्स्वार्थसाधकौ पुनरिमौ तदयुक्तमिति ॥ २८ ॥

Here one might object, “When combined, causal factors accomplish one and the same goal. But these two people reach their own goals separately. Thus, this objection is inappropriate.”

तच्च न । युगपदनेकार्थसिद्धिरपि दृश्यते । यथा मेषयोरभिघाते
कपित्थयोर्भेदे मल्लयोर्युद्ध इति । न तत्र कारकभेद इति चेदिहापि न
वस्तुभेद इति । उपायवैलक्षण्यं तु सर्गादिति तदभिहितं पुरस्तात् ।
तेनोभयोरपि सदृशी सुखप्रतिपत्तिरिति ॥ २९ ॥

But this is not so. One sees that several other goals are attained simultaneously. If, for instance, the objection is that when two rams butt, or when two wood apples are split, or when two wrestlers fight, there is no difference in causal factors, then we reply that there is no difference in substance here either. But it was earlier said that there is a

difference in approach caused by nature. Therefore, they both experience a similar satisfaction.

जातेरभेदाद्वंपत्योः सदृशं सुखमिष्यते ।
तस्मात्थोपचर्या स्त्री यथाग्रे प्राप्नुयाद्रतिम् ॥ ३० ॥

Because the couple does not belong to different species, they achieve a similar satisfaction. Therefore, a woman should be treated in such a way that she reaches ecstasy first.

सदृशत्वस्य सिद्धत्वात् कालयोगीन्यपि भावतोऽपि कालतः
प्रमाणवदेव नव रतानि ॥ ३१ ॥

Now that the similarity between the partners has been established, the sexual unions related to endurance and temperament also number nine, just like size.

रसो रतिः प्रीतिभवो रागो वेगः समाप्तिरिति रतिपर्यायाः ।
संप्रयोगो रतं रहः शयनं मोहनं सुरतपर्यायाः ॥ ३२ ॥

Sensual feeling, sexual ecstasy, pleasure, orgasm, passion, sexual energy, and satisfaction are synonyms of sexual enjoyment. Sexual intercourse, sexual union, copulation, bed sport, and seduction are synonyms for the sexual act.

प्रमाणकालभावजानां संप्रयोगानामेकैकस्य नवविधत्वात्तेषां

व्यतिकरे सुरतसंख्या न शक्यते कर्तुम् । अतिबहुत्वात् ॥ ३३ ॥
तेषु तर्काद्विपचारान्प्रयोजयेदिति वात्स्यायनः ॥ ३४ ॥

Since there are nine different combinations of each of the types of intercourse according to size, temperament, and endurance, it is impossible to count the number of sexual acts when they are combined because there are too many of them. Among these, one should apply the practices according to one's judgment, says Vatsyayana.

प्रथमरते चण्डवेगता शीघ्रकालता च पुरुषस्य तद्विपरीतमुत्तरेषु ।
योषितः पुनरेतदेव विपरीतम् । आ धातुक्षयात् ॥ ३५ ॥ प्राक्क
स्त्रीधातुक्षयात्पुरुषधातुक्षय इति प्रायोवादः ॥ ३६ ॥

At the first sexual union the man has fierce energy and is very quick, later it is the other way. With a woman, it is the opposite, however, until the fluids are exhausted. The male fluid is exhausted before the female fluid is exhausted, according to a proverb.

मृदुत्वादुपमृद्यत्वान्निसर्गच्चैव योषितः ।
प्राप्नुवन्त्याशु ताः प्रीतिमित्याचार्या व्यवस्थिताः ॥ ३७ ॥
एतावदेव युक्तानां व्याख्यातं सांप्रयोगिकम् ।
मन्दानामवबोधार्थं विस्तरोऽतः प्रवक्ष्यते ॥ ३८ ॥

The teachers have established that women quickly achieve gratification because they are tender by nature and susceptible to strong stimulation. This explanation of intercourse

is adequate for the experts. A more detailed account will follow for the benefit of the inexperienced.

The Variations of Love

अभ्यासादभिमानाच्च तथा संप्रत्ययादपि ।
विषयेभ्यश्च तन्त्रज्ञाः प्रीतिमाहुश्चतुर्विधाम् ॥ ३९ ॥

The experts say that there are four kinds of love, which are caused by habit, personal psychology, identification, and sense objects.

शब्दादिभ्यो बहिर्भूता या कर्मभ्यासलक्षणा ।
प्रीतिः साभ्यासिकी ज्ञेया मृगयादिषु कर्मसु ॥ ४० ॥

Love that is expressed in words, etc., and marked by the repetition of certain actions, is known as habitual love, and may include activities such as hunting.

अनभ्यस्तेष्वपि पुरा कर्मस्वविषयात्मिका ।
संकल्पाच्चायते प्रीतिर्या सा स्यादभिमानिकी ॥ ४१ ॥
प्रकृतेर्या तृतीयस्याः स्त्रियाश्चैवोपरिष्टके ।
तेषु तेषु च विज्ञेया चुम्बनादिषु कर्मसु ॥ ४२ ॥

Love for activities formerly repeated, which does not have an object, springs from the imagination. This is psychological in nature. It can be recognized in oral sex with

members of the third nature or women, and in various acts such as kissing.

नान्योऽयमिति यत्र स्यादन्यस्मिन्प्रीतिकारणे ।
तन्त्रज्ञैः कथ्यते सापि प्रीतिः संप्रत्ययात्मिका ॥ ४३ ॥

When someone says, “This is the same person,” when love is caused by someone else, the experts say this love is based on identification.

प्रत्यक्षा लोकतः सिद्धा या प्रीतिर्विषयात्मिका ।
प्रधानफलवत्त्वात्सा तदथर्श्चेतरा अपि ॥ ४४ ॥

Love which is visible and well known to the world is based on sense objects. Because it gives the most important fruit, it is the goal of the others, too.

प्रीतीरेताः परामृश्य शास्त्रतः शास्त्रलक्षणाः ।
यो यथा वर्तते भावस्तं तथैव प्रयोजयेत् ॥ २.१.४५ ॥

When one has examined these kinds of love according to this manual with its definitions, one may deal with whatever emotion arises in the relevant manner.

इति श्रीवात्स्यायनीये कामसूत्रे सांप्रयोगिके द्वितीयेऽधिकरणे
प्रमाणकालभावेभ्यो रतावस्थापनं प्रीतिविशेषा इति
प्रथमोऽध्यायः ॥

Thus ends the first chapter, Sexual Intercourse with Regard to Size, Endurance and Temperament, and The Variations of Love, in the second part, Sexual Intercourse, in the guide to sensual pleasure by the glorious Vatsyayana.

द्वितीयोऽध्यायः
Chapter Two

Embraces

संप्रयोगाङ्गं चतुःषष्ठिरित्याचक्षते । चतुःषष्ठिप्रकरणत्वात् ॥
२.२.१ ॥ शास्त्रमेवेदं चतुःषष्ठिरित्याचार्यवादः ॥ २ ॥

Some people call this part describing sexual intercourse “the sixty-four” because it consists of sixty-four subjects. According to scholars, this whole manual is called “the sixty-four.”

कलानां चतुःषष्ठित्वात्तासां च संप्रयोगाङ्गभूतत्वात्कलासमूहो
वा चतुःषष्ठिरिति । ऋचां दशतयीनां च संज्ञितत्वात् । इहापि
तदर्थसंबन्धात् । पञ्चालसंबन्धात् बहूचैरेषा पूजार्थं संज्ञा
प्रवर्तिता इत्येके ॥ ३ ॥

Or because there are sixty-four arts, and because these are constituents of sexual intercourse, the aggregate of arts is called “the sixty-four.” Furthermore, since the Rigveda is referred to as the ten-part text, there is a semantic connection to the constituents of intercourse here too, and some claim that Rigvedic experts have

propagated this name as an expression of honor because both texts are connected with Panchala.

आलिङ्गनचुम्बननखच्छेद्यदशनच्छेद्यसंवेशनसीत्कृतपुरुषायि-
तौपरिष्टाकानामष्टानामष्टधा विकल्पभेदादष्टावष्टकाश्चतुःषष्टिरिति
बाभ्रवीयाः ॥ ४ ॥

Embracing, kissing, tearing with nails and teeth, sexual union, moaning, imitating the sexual role of the man, and oral sex: Because these eight each have eight variations, eight groups of eight make sixty-four, say the followers of Babhravya.

विकल्पवर्गणामष्टानां न्यूनाधिकत्वदर्शनात्
प्रहणविरुद्धपुरुषोपसृस्तिचित्रतादीनामन्येषामपि
वर्गणामिह प्रवेशनात्प्रायोवादोऽयम् । यथा सप्तपर्णो वृक्षः
पञ्चवर्णो बलिरिति वात्स्यायनः ॥ ५ ॥

Seeing that the eight categories of variations are either too small or too big, and because other categories of sex such as slapping, screaming, the man's sexual techniques, and unusual sexual acts are also included here, this is simply a figure of speech, like "the seven-leaf tree" or "the five-colored rice offering," says Vatsyayana.

तत्रासमागतयोः प्रीतिलिङ्गद्योतनार्थमालिङ्गनचतुष्टयम् ।
स्पृष्टकं विद्वकमुद्वृष्टकं पीडितकमिति ॥ ६ ॥ सर्वत्र संज्ञार्थेनैव
कर्मातिदेशः ॥ ७ ॥

In this connection, a couple that has not yet been together has four kinds of embraces to indicate their love: touching, stabbing, rubbing, and pressing. In general, the meaning of the term precisely describes the action.

संमुखागतायां प्रयोज्यायामन्यापदेशेन गच्छतो गात्रेण गात्रस्य
स्पर्शनं स्पृष्टकम् ॥ ८ ॥

Touching is when a man approaches a woman he desires on some pretext while she is facing him and touches a limb with a limb.

प्रयोज्यं स्थितमुपविष्टं वा विजने किंचिद्दुःखती पयोधरेण
विध्येत् । नायकोऽपि तामवपीङ्ग्य गृह्णीयादिति विद्धकम् ॥ ९ ॥

She should stab the man she desires with her breast while grasping for something while he stands or sits in a solitary place. The lover should squeeze her and hold her. This is stabbing.

तदुभयमनतिप्रवृत्तसंभाषणयोः ॥ १० ॥

Both of these embraces take place when the two have not been able to talk much.

तमसि जनसंबाधे विजने वाथ शनकैर्गच्छतोर्नातिहस्वकाल-
मुद्धर्षणं परस्परस्य गात्राणामुद्धृष्टकम् ॥ ११ ॥

The rubbing embrace is when two people, walking slowly in the dark, in a crowd, or in a solitary place, rub their limbs against each other for more than a moment.

तदेव कुड्यसंदंशेन स्तम्भसंदंशेन वा स्फुटकमवपीड्येदिति
पीडितकम् ॥ १२ ॥

The same embrace is called pressing when one presses firmly with a wall or a pillar as a counterforce.

तदुभयमवगतपरस्पराकारयोः ॥ १३ ॥

Both of these embraces are for two people who have understood each other's underlying intentions.

लतावेष्टिकं वृक्षाधिरूपकं तिलतण्डुलकं क्षीरनीरकमिति चत्वारि
संप्रयोगकाले ॥ १४ ॥

There are four kinds of embraces during sexual intercourse: twining like a vine, climbing the tree, mixing sesame and rice, and mixing milk and water.

लतेव शालमावेष्ट्यन्ती चुम्बनार्थं मुखमवनमयेत् ।
उद्धृत्य मन्दसीत्कृता तमाश्रिता वा किंचिद्रामणीयकं
पश्येत्तलतावेष्टिकम् ॥ १५ ॥

While she twines herself around him, like a vine around a sal tree, she should bend his face down in order to kiss

him. Raising it up while moaning gently, or leaning on him, she should look at him lovingly for a while. This is twining like a vine.

चरणेन चरणमाक्रम्य द्वितीयेनोरुदेशमाक्रमन्ती वेष्ट्यन्ती वा
तत्पृष्ठसत्तैकबाहुर्द्वितीयेनांसमवनमयन्ती ईषन्मन्दसीत्कृतकूजिता
चुम्बनार्थमेवाधिरोद्गमिच्छेदिति वृक्षाधिरूढकम् ॥ १६ ॥

Climbing the tree is when she would like to climb up and kiss him while stepping on one of his feet with one foot and on his thigh with the other, or twining herself around him with one hand on his back while bending his shoulder down with the other, moaning slightly and cooing gently.

तदुभयं स्थितकर्म ॥ १७ ॥

Both these actions are performed standing.

शयनगतावेवोरुव्यत्यासं भुजव्यत्यासं च ससंघर्षमिव घनं संस्वजेते
तत्तिलतण्डुलकम् ॥ १८ ॥

When they are in bed and holding each other tightly, while entangling their thighs and arms as if wrestling, that is called mixing sesame and rice.

रागान्धावनपेक्षितात्ययौ परस्परमनुविशत इवोत्सङ्गतायाम-
भिमुखोपविष्टायां शयने वेति क्षीरजलकम् ॥ १९ ॥



Twining Like a Vine

This illustration is too explicit for unrestricted distribution.

Climbing the Tree

Blinded by passion, paying no attention to pain, they seem to enter each other while she is on his lap or sitting facing him in bed. This is called mixing milk and water.

तदुभयं रागकाले ॥ २० ॥

Both of these embraces happen in a moment of passion.

इत्युपगूहनयोगा बाब्रवीयाः ॥ २१ ॥ सुवर्णनाभस्य
त्वधिकमेकाङ्गोपगूहनचतुष्टयम् ॥ २२ ॥

These are the kinds of close embrace according to the followers of Babhravya. But Suvarnanabha adds a quartet of close embraces, each of a single part of the body.

तत्रोरुसंदंशेनैकमूरुमूरुद्वयं वा सर्वप्राणं पीडयेदित्यरूपगूहनम् ॥ २३ ॥

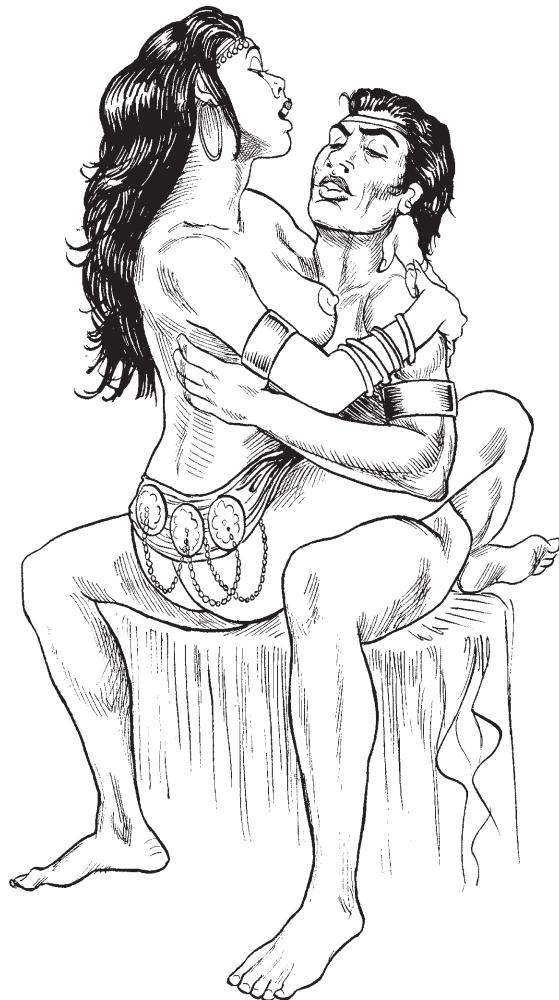
Among these, one may squeeze one thigh or both thighs as hard as possible, using one's own thighs as a clamp. This is the close embrace of the thigh.

जघनेन जघनमवपीड्य प्रकीर्यमाणकेशहस्ता नखदशनप्रहणन-
चुम्बनप्रयोजनाय तदुपरि लङ्घनेतज्जघनोपगूहनम् ॥ २४ ॥

Squeezing his sexual parts with her sexual parts, with her hair flying loose, the woman should sit across him in order to scratch, bite, beat, and kiss him. This is the close embrace with the sexual parts.



Mixing Sesame and Rice



Mixing Milk and Water



Close Embrace of the Thigh

स्तनाभ्यामुरः प्रविश्य तत्रैव भारमारोपयेदिति स्तनालिङ्गनम् ॥ २५ ॥

Pressing her breasts against his chest, she should transfer their weight to let them rest there. This is the breast embrace.

मुखे मुखमासज्याक्षिणी अक्षणोर्ललाटेन
ललाटमाहन्यात्साललाटिका ॥ २६ ॥

Pressing the mouth against the mouth, the eyes against the eyes, she or he should strike the forehead against the forehead. This is the embrace of the forehead ornament.

संवाहनमप्युपगूहनप्रकारमित्येके मन्यन्ते । संस्पर्शत्वात् ॥ २७ ॥
पृथक्कालत्वाद्विन्नप्रयोजनत्वादसाधारणत्वान्वेति वात्स्यायनः ॥ २८ ॥

Some think that massage is also a kind of close embrace, because of the mutual contact. Not so, says Vatsyayana, because it has a time of its own, a different purpose, and is not shared in the same way.

पृच्छतां शृण्वतां वापि तथा कथयतामपि ।
उपगूहविधिं कृत्स्नं रिरंसा जायते नृणाम् ॥ २९ ॥

When men ask about, hear about, or even talk about all the ways of embracing, they begin to desire the joys of sex.

येऽपि ह्यशास्त्रिताः केचित्संयोगा रागवर्धनाः ।
आदरेणैव तेऽप्यत्र प्रयोज्याः सांप्रयोगिकाः ॥ ३० ॥



Close Embrace with the Sexual Parts



Breast Embrace

This illustration is too explicit for unrestricted distribution.

Embrace of the Forehead Ornament

But even those embraces that have no basis in the handbooks, yet increase passion, can be used during sexual intercourse, but with care.

शास्त्राणां विषयस्तावद्यावन्मन्दरसा नराः ।
रतिचक्रे प्रवृत्ते तु नैव शास्त्रं न च क्रमः ॥ २.२.३१ ॥

The topics of the manuals only apply when men's desire is weak. But when the wheel of sexual ecstasy has begun to roll, there is indeed no handbook—and no order.

इति श्रीवात्स्यायनीये कामसूत्रे सांप्रयोगिके द्वितीयोऽधिकरण
आलिङ्गनविचारा द्वितीयोऽध्यायः ॥

Thus ends the second chapter, Embraces, in the second part, Sexual Intercourse, in the guide to sensual pleasure by the glorious Vatsyayana.

तृतीयोऽध्ययः
Chapter Three

Ways of Kissing

चुम्बननखदशनच्छेद्यानां न पौर्वपर्यमस्ति । रागयोगात्प्राक्संयो-
गादेषां प्राधान्येन प्रयोगः । प्रहणसीत्कृतयोश्च संप्रयोगे ॥ २.३.१ ॥
सर्वं सर्वत्र । रागस्यानपेक्षितत्वात् । इति वात्स्यायनः ॥ २ ॥

Kissing, scratching, and biting have no fixed order, because they come with passion. They are mostly used before intercourse; slapping and moaning are used during intercourse. All of them can be used anytime because passion acts without premeditation, according to Vatsyayana.

तानि प्रथमरते नातिव्यक्तानि विश्रब्धिकायां विकल्पेन च
प्रयुञ्जीत । तथाभूतत्वाद्रागस्य । ततः परमतित्वरया
विशेषवत्समुच्चयेन रागसंधुक्षणार्थम् ॥ ३ ॥

These should not be too obtrusive at the beginning of intercourse. They are optional if the woman is inexperienced, because this is the nature of passion. After that, they should be used quickly with many variations in order to enflame passion.

ललाटालकपोलनयनवक्षःस्तनोष्टान्तर्मुखेषु चुम्बनम् ॥ ४ ॥
ऊरुसंधिबाहुनाभिमूलयोर्लाटानाम् ॥ ५ ॥ रागवशाद्वेशप्रवृत्तेश्च
सन्ति तानि तानि स्थानानि न तु सर्वजनप्रयोज्यानीति
वात्स्यायनः ॥ ६ ॥

Kissing is done on the forehead, the hair, the cheek, the chest, the breasts, the lips, and inside the mouth. The Latas also kiss the crotch, the armpits, and the Mound of Venus. Due to the force of passion and local practices there are various places to kiss, but they do not apply to all people, according to Vatsyayana.

तद्यथा निमित्तिकं स्फुरितकं घट्टितकमिति त्रीणि
कन्याचुम्बनानि ॥ ७ ॥

For instance, a young woman has three kinds of kisses: the measured, the throbbing, and the brushing.

बलात्कारेण नियुक्ता मुखमाधत्ते न तु विचेष्टत इति
निमित्तिकम् ॥ ८ ॥

When she is forcibly made to offer her mouth, but does not move it, that is the measured kiss.

वदने प्रवेशितं चौष्टं मनागपत्रपावग्रहीतुमिच्छन्ती स्पन्दयति
स्वमोषं नोत्तरमुत्सहत इति स्फुरितकम् ॥ ९ ॥

When she, slightly bashful, wants to grasp his lip which is inserted into her mouth, and she twitches her lower lip,

but is unable to twitch the upper, that is called the throbbing kiss.

ईषत्परिगृह्य विनिमीलितनयना करेण च तस्य नयने
अवच्छादयन्ती जिह्वाग्रेण घट्यतीति घट्टितकम् ॥ १० ॥

When she seizes his lip gently with her eyes shut and, covering his eyes with her hand, brushes it with the tip of her tongue, it is called the brushing kiss.

समं तिर्यगुद्भ्रान्तमवपीडितकमिति चतुर्विधमपरे ॥ ११ ॥
अङ्गुलिसंपुटेन पिण्डीकृत्य निर्दशनमोषपुटेनावपीडयेदित्यव-
पीडितकं पश्चममपि करणम् ॥ १२ ॥

Others group kisses into four categories: the equal, the crosswise, the roaming, and the pressing. When one forms a circle with the thumb and fingers and presses down with rounded lips without using the teeth, that is another pressing kiss, a fifth way of kissing.

द्यूतं चात्र प्रवतयेत् ॥ १३ ॥ पूर्वमधरसंपादनेन जितमिदं
स्यात् ॥ १४ ॥ तत्र जिता सार्धरुदितं करं विधुनुयात्प्रणुदेद्वशेत्
परिवतयेद्वलादाहृता विवदेत्पुनरप्यस्तु पण इति ब्रूयात् । तत्रापि
जिता द्विगुणमायस्येत् ॥ १५ ॥ विश्रब्धस्य प्रमत्तस्य वाधरमवगृह्य
दशनान्तर्गतमनिर्गमं कृत्वा हसेदुक्त्रोशेत्तजयेद्वल्गोदाह्वयेत्
प्रनर्तितभ्रूणा च विचलनयनेन मुखेन विहसन्ती तानि तानि च
ब्रूयात् । इति चुम्बनद्यूतकलहः ॥ १६ ॥

Here one may also play a game. Victory goes to the one who first captures the lower lip of the other. If the woman loses, she may wave her hand, half crying, push him away, bite, turn herself away, and being forcibly drawn back, protest and say, “Let’s have another wager!” If she loses again, she may exert herself twice as much. When he is confident or careless, she may seize his lower lip, hold it between her teeth to prevent escape, then laugh, shout, scold, dance around, mock him while raising her brows, and with a smile on her lips and rolling eyes, say all sorts of things to him. This is the kissing-quarrel game.

एतेन नखदशनच्छेद्यप्रहणनद्यूतकलहा व्याख्याताः ॥ १७ ॥
चण्डवेगयोरेव त्वेषां प्रयोगः । तत्सात्म्यात् ॥ १८ ॥

This also explains the quarrel games with nails, teeth, scratching, and slapping. Lovers with fierce sexual energies initiate these because they share the same nature.

तस्यां चुम्बन्त्यामयमप्युत्तरं गृह्णीयात् । इत्युत्तरचुम्बितम् ॥ १९ ॥

While she is kissing, he should seize the upper lip. This is called kissing the upper lip.

ओष्टसंदंशेनावगृह्णैषद्वयमपि चुम्बेत । इति संपुटकं स्त्रियाः पुंसो
वाजातव्यञ्जनस्य ॥ २० ॥

One may also kiss using one's own lips as a pincer to seize both lips of the other. This is the enveloping kiss of a woman or man with no signs of sexual maturity.

तस्मिन्नितरोऽपि जिह्वास्या दशनान्घट्येत्तालु जिह्वां
चेति जिह्वायुद्धम् ॥ २१ ॥ एतेन बलाद्वदनरदनग्रहणं दानं च
व्याख्यातम् ॥ २२ ॥

Here, the man may also rub her teeth, palate, and tongue with his tongue. This is called the battle of the tongues. The forcible seizing and offering of mouth and teeth is also explained by this.

समं पीडितमञ्चितं मृदु शेषाङ्गेषु चुम्बनं स्थानविशेषयोगात् ।
इति चुम्बनविशेषाः ॥ २३ ॥

The equal, the squeezed, the curved, and the gentle kiss may be applied to the other parts of the body, according to their particular place of use. These are the different kinds of kisses.

सुप्तस्य मुखमवलोकयन्त्या स्वाभिप्रायेण चुम्बनं रागदीपनम् ॥ २४ ॥
प्रमत्तस्य विवदमानस्य वान्यतोऽभिमुखस्य सुप्ताभिमुखस्य वा
निद्राव्याघातार्थं चलितकम् ॥ २५ ॥

When she sees the mouth of her sleeping man, she may, for her own satisfaction, kiss him to enflame his passion. When she kisses him while he is inattentive, quarreling,

looking elsewhere, or sleepy so as to disturb his sleep, that kiss is called the stirring kiss.

चिररात्रावागतस्य शयनसुप्तायाः स्वाभिप्रायचुम्बनं
प्रातिबोधिकम् ॥ २६ ॥ सापि तु भावजिज्ञासार्थिनी
नायकस्यागमनकालं संलक्ष्य व्याजेन सुप्ता स्यात् ॥ २७ ॥

When the lover comes back late at night and, for his own satisfaction, kisses her sleeping on the bed, that kiss is called the awakening kiss. But she may pretend to continue sleeping because she wants to discover her lover's mood, having noticed what time he arrived.

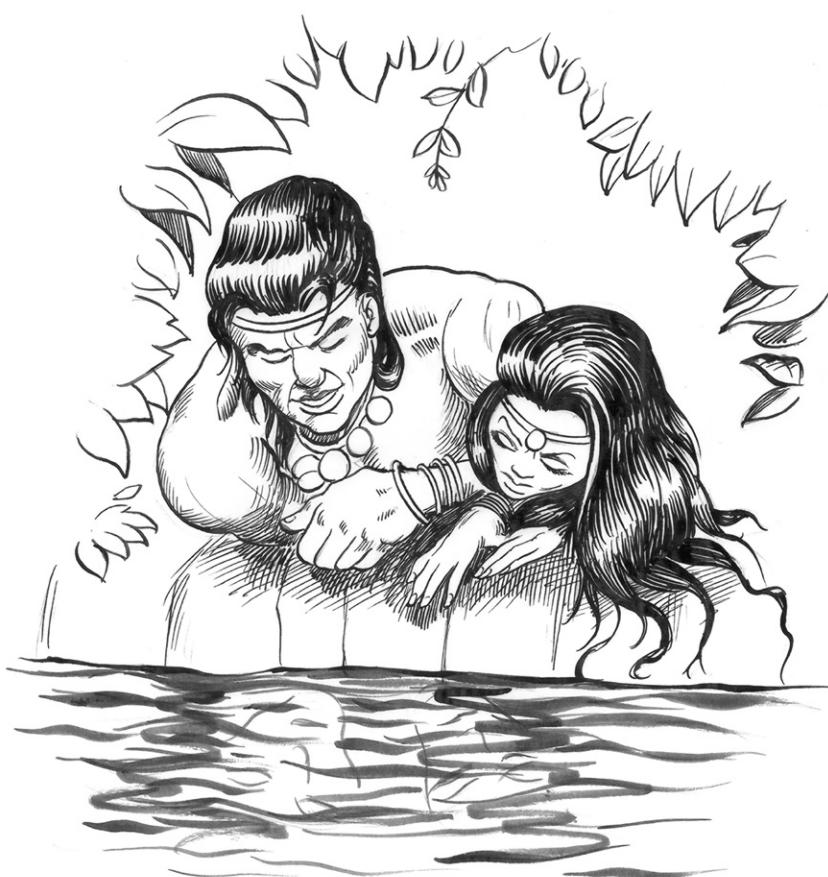
आदर्शे कुड्ये सलिले वा प्रयोज्यायाश्चायाचुम्बनमाकार-
प्रदर्शनार्थमेव कार्यम् ॥ २८ ॥

One may kiss the reflection of the woman one fancies in a mirror, on a wall, or in water to show one's underlying intention.

बालस्य चित्रकर्मणः प्रतिमायाश्च चुम्बनं
संक्रान्तकमालिङ्गनं च ॥ २९ ॥

Kissing a boy, a painting, or a statue is called the transferred kiss, and the same applies to an embrace.

तथा निशि प्रेक्षणके स्वजनसमाजे वा समीपे गतस्य प्रयोज्याया
हस्ताङ्गुलिचुम्बनं संविष्टस्य वा पादाङ्गुलिचुम्बनम् ॥ ३० ॥



Kissing Her Reflection

This also applies when the lover comes close to a woman he desires at night, at a spectacle, or at a meeting of relatives, and kisses her finger, or when he sits next to her and kisses her toes.

संवाहिकायास्तु नायकमाकारयन्त्या निद्रावशादकामाया इव
तस्योर्वेदनस्य निधानमूरुचुम्बनं चेत्याभियोगिकानि ॥ ३१ ॥

But when a massage girl, enticing a lover, rests her face on his thighs as if she were reluctant because she is sleepy, and then kisses them, this counts as one of the inviting kisses.

भवति चात्र श्लोकः

And there is a verse about this.

कृते प्रतिकृतं कुर्यात्ताडिते प्रतिताडितम् ।
करणेन च तेनैव चुम्बिते प्रतिचुम्बितम् ॥ २.३.३२ ॥

For every action there should be a counteraction, for every blow a counterblow, and by the same logic, for every kiss a counterkiss.

इति श्रीवात्स्यायनीये कामसूत्रे सांप्रयोगिके द्वितीयेऽधिकरणे
चुम्बनविकल्पास्तृतीयोऽध्यायः ॥

Thus ends the third chapter, Ways of Kissing, in the second part, Sexual Intercourse, in the guide to sensual pleasure by the glorious Vatsyayana.

चतुर्थोऽध्यायः
Chapter Four

Forms of Scratching

रागवृद्धौ संघर्षत्मकं नखविलेखनम् ॥ २.४.१ ॥

Scratching with the fingernails happens when passion increases. It is characterized by scraping.

तस्य प्रथमसमागमे प्रवासप्रत्यागमने प्रवासगमने क्रुद्धप्रसन्नायां
मत्तायां च प्रयोगः । न नित्यमचण्डवेगयोः ॥ २ ॥ तथा
दशनच्छेद्यस्य सात्म्यवशाद्वा ॥ ३ ॥

It is used at the first sexual union, when returning from a journey, when departing on a journey, when mollifying an angry woman, and with a woman who is drunk. People without fierce sexual energies should not do it all the time. The same applies to biting, because it is of the same nature.

तदाच्छुरितकमर्धचन्द्रो मण्डलं रेखा व्याघ्रनखं मयूरपदकं
शशपूतकमुत्पलपत्रकमिति रूपतोऽष्टविकल्पम् ॥ ४ ॥

Nail scratching has eight varieties based on shape: discus, half-moon, circle, line, tiger's claw, peacock's foot, hare's leap, and lotus leaf.

कक्षौ स्तनौ गलः पृष्ठं जघनमूरू च स्थानानि ॥ ५ ॥ प्रवृत्त-
रतिचक्राणां न स्थानमस्थानं वा विद्यत इति सुवर्णनाभः ॥ ६ ॥

The places to put them are the armpits, breasts, throat, back, genital region, and thighs. For those for whom the wheel of sexual ecstasy has started to turn, there is no such thing as a right or wrong place, according to Suvarnanabha.

तत्र सव्यहस्तानि प्रत्यगशिखराणि द्वित्रिशिखराणि
चण्डवेगयोर्नखानि स्युः ॥ ७ ॥

A couple with fierce sexual energy may have the nails on the left hand freshly sharpened into two or three points.

अनुगतराजि सममुञ्जलममलिनमविपाटितं विवर्धिष्णु मृदु
स्निग्धदर्शनमिति नखगुणाः ॥ ८ ॥ दीर्घाणि हस्तशोभीन्यालोके च
योषितां चित्तग्राहीणि गौडाणां नखानि स्युः ॥ ९ ॥ हस्तानि
कर्मसहिष्णूनि विकल्पयोजनासु च स्वेच्छापातीनि दाक्षिणत्यानाम्
॥ १० ॥ मध्यमान्युभयभाज्ञि महाराष्ट्रकाणामिति ॥ ११ ॥

Excellent nails are streaked, even, clear, clean, unbroken, well grown, soft, and lustrous. For the Gaudas, nails should be long and make the hands look beautiful,

catching the attention of women when they look at them. For the people in the South, nails should be short, able to endure work, and suitable to form any kind of shape. For the people of Maharashtra, nails are of medium size, enjoying the advantages of both.

तैः सुनियमितैर्हनुदेशो स्तनयोरधरे वा लघुकरणमनुद्भूतलेखं
स्पर्शमात्रजननाद्रोमाश्वकरमन्ते संनिपातवर्धमानशब्द-
माच्छुरितकम् ॥ १२ ॥ प्रयोज्यायां च तस्याङ्गसंवाहने शिरसः
कण्ठूयने पिटकभेदने व्याकुलीकरणे भीषणेन प्रयोगः ॥ १३ ॥

The discus is characterized by a light movement with the nails pressed together in the area of the cheek, the breasts, or the lower lip without leaving a mark, by which the mere touch at the end creates gooseflesh accompanied by a sound produced when the nails strike each other. It is used when a man massages the limbs of the woman he desires, rubs her head, pops her pimples, or gives her a jolt to scare her.

ग्रीवायां स्तनपृष्ठे च वक्रो नखपदनिवेशोऽर्धचन्द्रः ॥ १४ ॥

The half-moon is a curved impression of the nail on the neck or the upper part of the breast.

तावेव द्वौ परस्पराभिमुखौ मण्डलम् ॥ १५ ॥
नाभिमूलककुन्दरवंक्षणेषु तस्य प्रयोगः ॥ १६ ॥

Two of these pointing towards each other make the circle. It is used on the Mound of Venus, in the hollows of the loins, and in the groin.

सर्वस्थानेषु नातिदीर्घा लेखा ॥ १७ ॥

The line, not too long, can be put anywhere.

सैव वक्रा व्याघ्रनखकमास्तनमुखम् ॥ १८ ॥

When this is curved, it is called the tiger's claw. It reaches the nipple.

पञ्चभिरभिमुखैर्लेखा चूचुकाभिमुखी मयूरपदकम् ॥ १९ ॥

Lines made with five fingers facing inward and towards the nipple is called the peacock's foot.

तत्संप्रयोगश्लाघायाः स्तनचूचुके संनिकृष्टानि पञ्चनखपदानि शशपूतकम् ॥ २० ॥

When there are contiguous marks of five nails near the nipple of a woman praised for her lovemaking, it is called the hare's leap.

स्तनपृष्ठे मेखलापथे चोत्पलपत्वाकृतीत्युत्पलपत्वकम् ॥ २१ ॥

A mark put on the upper part of the breast or on the waist in the shape of a lotus leaf is called the lotus leaf.

ऊर्वोः स्तनपृष्ठे च प्रवासं गच्छतः स्मारणीयकं संहताश्वतस्त्रस्तिस्त्रो
वा लेखाः । इति नखकर्मणि ॥ २२ ॥

A man leaving on a journey should leave three or four contiguous lines on her thighs and the upper part of the breast to remember him by.

Such are the uses of the nails.

आकृतिविकारयुक्तानि चान्यान्यपि कुर्वीत ॥ २३ ॥
विकल्पानामनन्तत्वादानन्त्याद्य कौशलविधेरभ्यासस्य च
सर्वगामित्वाद्रागात्मकत्वाच्छेद्यस्य प्रकारान्
कोऽभिसमीक्षितुमर्हतीत्याचार्याः ॥ २४ ॥

One may also make other scratches with various kinds of shapes. Because the variations are endless and skills infinite, because practice can be had anywhere and scratching has passion at its core, who can keep track of the various ways, ask the teachers.

भवति हि रागेऽपि चित्रापेक्षा । वैचित्राद्य परस्परं रागे
जनयितव्यः । वैचक्षण्ययुक्ताश्च गणिकास्तत्कामिनश्च परस्परं
प्रार्थनीया भवन्ति । धनुर्वेदादिष्वपि हि शस्त्रकर्मशास्त्रेषु
वैचित्र्यमेवापेक्ष्यते किं पुनरिहेति वात्स्यायनः ॥ २५ ॥

Even in passion one seeks diversity, and mutual passion must be generated through variety. Furthermore, proficient courtesans and their lovers are desirable to each other. For even in manuals on the martial arts, such as

the science of archery, variety is required. “Why shouldn’t this be the case here?” asks Vatsyayana.

न तु परपरिगृहीतास्वेवं कुर्यात् । प्रच्छन्नेषु प्रदेशेषु
तासामनुस्मरणार्थं रागवर्धनाच्च विशेषान्दशयित् ॥ २६ ॥

But one should not do this to married women. One should put special marks in their secret places to make them remember and to increase their passion.

नखक्षतानि पश्यन्त्या गूढस्थानेषु योषितः ।
चिरोत्सृष्टाप्यभिनवा प्रीतिर्भवति पेशला ॥ २७ ॥
चिरोत्सृष्टेषु रागेषु प्रीतिर्गच्छेत्पराभवम् ।
रागायतनसंस्मारि यदि न स्यान्नखक्षतम् ॥ २८ ॥

The love of a woman who sees nail scratches in her secret places becomes new and tender, even if it was abandoned long ago. When passions are long gone, love might wane if there are no scratches to remind her of the place of passion.

पश्यतो युवतिं दूरान्नखोच्छष्टपयोधराम् ।
बहुमानः परस्यापि रागयोगश्च जायते ॥ २९ ॥
पुरुषश्च प्रदेशेषु नखचिह्नैर्विचिह्नितः ।
चित्तं स्थिरमपि प्रायश्चलयत्येव योषितः ॥ ३० ॥

When a man sees a young woman from afar whose breasts have been torn by nails, he feels great respect and passion,

even if he is a stranger. And a man who is marked by nails in various places is likely to disturb the mind of a woman, however steady it may be.

नान्यत्पटुतरं किंचिदस्ति रागविवर्धनम् ।
नखदन्तसमुथानां कर्मणां गतयो यथा ॥ २.४.३१ ॥

There is no better way of increasing passion than the art of leaving nail and tooth marks.

इति श्रीवात्स्यायनीये कामसूत्रे सांप्रयोगिके द्वितीयेऽधिकरणे
नखरदनजातयश्चतुर्थोऽध्यायः ॥

Thus ends the fourth chapter, Forms of Scratching, in the second part, Sexual Intercourse, in the guide to sensual pleasure by the glorious Vatsyayana.

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Contributors

LARS MARTIN FOSSE holds a master's and doctorate from the University of Oslo, and also studied at the Universities of Heidelberg, Bonn, and Cologne. He has lectured at Oslo University on Sanskrit, Pali, Hinduism, text analysis, and statistics, and was a visiting fellow at Oxford University. He is one of Europe's most experienced translators.



MARK DAVID REEVE is a cartoonist, character designer, animator, storyboard artist, illustrator, painter, and concept artist. He has been awarded the prestigious Gillray Cup by the Political Cartoon Society. You can find out more at heavyjelly.co.uk.



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Index

Both chapter and section titles have been capitalized.

A

- Abhira, the king of Kotta, 317
- Abhira women, 96, 327
- Advanced Methods, part seven
 - Aphrodisiacs, 413–417
 - chapters and sections, 8
 - Enlarging the Male Organ, 423–425
 - extraction of, 4
 - Lost Passion, Recovery of, 419–423
 - Love, Achieving Luck in, 405–410
 - Spellbinding Someone, 410–413
 - Unusual Techniques, 425–429
- advances
 - Approaching a Man One Desires, 219–221
 - a Man Can Make on His Own, 213–218
 - Other Men's Wives, 279–286
 - Ways to Intimacy, 279–283
 - Winning a Young Woman by, 222–224
- Ahalya, 16
- Ahichattra men, 158
- anal intercourse, 129*f*
- Andhra women, 96, 106, 317
- Anga women of the harem, 329

animals

- imitating, 120, 124, 126
- nature of, 13

Aphrodisiacs, 413–417

- armpit, biting the, 94
- attacker vs. the attacked, 54
- Auddalaki, 51, 300, 396
- authorized messengers, 303
- Avanti women, 96
- awakening kisses, 82

B

- Babhravya
 - abridgement of the guide, 4, 5
 - embraces according to, 68
 - on meeting other men's wives, 302
 - on the messenger's role, 300
 - on orgasm and pregnancy, 52
 - on remarried women, 254
 - on restoring passion, 420
 - on sexual positions, 106
 - sixty-four arts, 62, 177–179
 - on testing a wife's virtue, 330
 - on two-sided relations, 396–397
 - on unfit women, 44
 - on young girls, winning their confidence, 191

Bahlika women, 96, 124
Bali, 15
bamboo splitting position, 112, 114f
battle of the tongues kisses, 81
billy-goat union, 120, 124
bites
 the coral stone, 93–94
 the dot, 94, 98
 garland of dots, 94, 98
 hidden, 93
 necklace of jewels, 94, 98
 nibbling of the boar, 94
 retaliation for, 98
 rift in the sky, 94, 98
 the swelling, 93
biting. *See also* teeth
Behavior Typical of Women from
 Different Provinces, 95–99
locations when, 92, 94
of objects, as invitations, 95
variations of, 93
Ways of, 92–95
when to use, 77, 85
young women, 196
boar's rubbing, 120
boar's thrust technique, 144
The Book of Love (McConnachie), xv
boys, kissing, 82
Brahma, 188
the breast
 biting, 94
 marking with the nails, 87–91
 slapping between, 132
 stabbing with, 63
breast embrace, 72, 74f
Brides
 Choosing a, 183–190
 Deciding a Match, 188–190
 Rules of Courtship, 183–188
 Winning Her Confidence, 191–199
Brihaspati, 4
Broken-hand Naradeva, 135
brothers of young women, 229
brushing kisses, 79
buffoon, 35
bull's thrust technique, 144
buttocks, slapping the, 133

C
cat's dalliance, 120
chain armor (cuirass) sex toy, 421
Charayana, 4, 28, 43
cheeks, biting the, 93–94
childish pastimes, purpose of, xiii
Chitrasena, 135
Cholas, king of the, 135
churning technique, 143
circle scratch, 88
city women, 96
climbing the tree embrace, 65, 67f
concubines, royal, 124
coral stone bite, 93–94
counterkiss, 84
courtesans
 appearance, appropriate, 336, 337f,
 351, 355
 as celebrities, xiii
 characteristics, 23
 daughters of, 43, 407–409
 gifts to, 350
 greedy, 335, 356
 group relationships, 399
 lady friends, qualities of,
 339–340, 345
lovers
 choosing, 379–381
 generous, 380, 381
 gifts to, 343
 multiple, 378, 379
married, 409
money, spending, 383–384
mothers of, 345–346, 353, 354, 360,
 374, 399, 408
of Pataliputra, 4
requirements for receiving the
 title, 23
Courtesans, part six
 The Appraisal of a Friend, 335–341

chapters and sections, 8

Indifference, Signs and Recognition of, 362–364

Lovers

- Compliance with, 345–357
- How to Acquire One, 341–344
- Methods for Driving Away, 364–367
- Reasons for Approaching, 341
- Restoring a Broken Relationship, 368–377
- Suitable and Unsuitable, 335–340

Profit and Loss

- Consequences and Risks, 389, 391–392
- Uncertainties, 383–384, 390, 393–398
- Ways to Make Money, 358–362

Types of Available Women, 400–402

Courtship, Rules of, 183–188

cow position, 120, 123*f*

the crab position, 112, 116*f*

crest sex toy, 421

crosswise kisses, 79

crow sex, 160, 163*f*

cuirass (chain armor) sex toy, 421

curved kisses, 81

the curve position, 106, 109*f*

D

- the dagger technique, 143, 145*f*
- Dandakya, 16
- Dattaka

 - abridgement of the guide, 4, 5
 - on acquiring a lover, 356
 - on driving a lover away, 366
 - on the lover's quarrel, 176

- daughters

 - of courtesans, 43, 407–409
 - of stage performers, 410

- death, dangerous practices and, 135
- desire, levels of, 268

direct approach technique, 143

discus scratch, 87

the dish, 104, 108*f*, 146

doe women

- imitating the sexual role of a man, 150
- sexual positions, 100–101, 102*f*, 103*f*, 104, 105*f*

dog position, 120

Doniger, Wendy, xv

donkey's attack, 120

dot bite, 94, 98

Draupadi, 16

Dravidian women, 96–97

E

- ear-ornament kisses, 93–94
- East, people in the, 158
- the elegant man

 - advisors, 35
 - after intercourse, 168–172, 169*f*, 171*f*
 - beginning intercourse, 165–166, 167*f*
 - benefits of, 36–37
 - daily schedule, 28, 30
 - entering the harem, 322–327
 - friendships, 45
 - grooming, 28
 - home of, 26, 27*f*, 29*f*
 - the instructor, 35
 - Lifestyle of the, 25–37
 - modeling the, 36
 - oral sex and, 158, 160
 - picnics, 32–34, 33*f*
 - religious processions, 31
 - social gatherings, 30–32, 34
 - unrestrained unions, 174

- elephant-cow woman

 - imitating the sexual role of a man, 150
 - sexual positions, 100, 104, 106, 108*f*

- elephant's crunch, 120

embraces

behavior typical of women from different provinces, 96
to indicate love
pressing, 64
rubbing, 64
stabbing, 63
touching, 63

in a moment of passion

mixing milk and water, 66, 70f
mixing sesame and rice, 65, 69f

single body part

the breast, 72, 74f
the forehead ornament, 72, 75f
the sexual parts, 68, 73f
the thigh, 68, 71f

standing

climbing the tree, 65, 67f
twining like a vine, 64–65, 66f

transferred, 82

endorphin production, slapping and, xiii

endurance, 50–51

enveloping kisses, 81

equal kisses, 79, 81

existence, cause of, 4

F

fingernails. *See also* scratching with the fingernails

excellent, described, 86–87

sharpening, 86

tearing with, 93–94

fingers, squeezing, 215

fire, weddings witnessed by, 227–228
fluids, satisfaction and the loss of, 53–54, 57

foolish messengers, 305

forehead, biting the, 94

forehead ornament, close embrace of the, 72, 75f

friends. *See also* lovers' companions of courtesans, The Appraisal of, 335–341

men, 44–45

G

games

advances toward young women, 214
of the elegant man, 34
with harem women, 311
kissing, 80
winning a young woman's heart, 202

Gandharva weddings, 228–231

garland of dots (bites), 94, 98

Gauda

fingernails of the, 86–87

women of, 96

women of the harem, 328

General Matters, part one

chapters and sections, 5–6

Exposition of the Skills, 18–24

extraction of, 4

Lifestyle of the Elegant Man, 25–37

The Lover and His Companions, 38–46

Summary of the Guide, 3–9

The Three Aims of Life, 10–17

genital size classification

names, xii, 49

purpose of, xii

Sexual Intercourse with Regard to, 49–50

gentle kisses, 81

gestures and facial expressions

indicating interest

in harem women, 323–324

other men's wives, 281, 284

young women, 209–211

Ghotakamukha

extraction of the part on young women, 4

on rules of courtship, 184, 185

on seventh type of woman, 43

on the talk of young women, 194

on winning a young woman, 201, 217

gifts

to courtesans, 350
 to the king, 258
 marked, 95, 285, 301
 to other men's wives, 285, 301
 to remarried women, 254
 winning a young woman's heart, 204–207, 207*f*

girls
 adolescent servants, keeping and passing on, 407
 daughters of courtesans, 43, 407–409
 daughters of stage performers, 410

Gonardiya
 on the conduct of wives, 235, 239, 254
 eighth kind of woman, 43
 extraction of the part on the wife, 4

Gonikaputra
 extraction of the part on other men's wives, 4
 on falling in love, 269
 fourth kind of woman, 39
 on meeting other men's wives, 302
 on the messenger's role, 296, 300
 on testing women of the harem, 330
 on unfit women, 44

Gramanari, 124
 greed, courtesan's, 335, 356
 grinding technique, 144, 147*f*
 groin, biting the, 94
 grooming
 the elegant man, 28
 the only wife, 240
 group relationships, 399

H
 habitual love, 58
 half-moon scratch, 87
 the half squeeze position, 112, 113*f*
 happiness, achieving without pain, 17
 harems
 Guarding One's Wives, 329–332
 Life in the, 320–329, 321*f*

Matters Pertaining to the Harem, 258–261
 men in the, 322–329
 penetration, danger in, xiii–xiv, 323
 harem women
 activities appropriate to, 260–261
 games with, 311
 hierarchy, 258, 260
 illustration, 259*f*
 imitating the sexual role of a man, 322
 the king's conduct toward, 258, 260
 seducing rural women, role in, 311–316
 sexual satisfaction, xiv, 320–322, 321*f*
 sex with rulers, 260, 317–318
 hare's leap scratch, 88
 hidden bites, 93
 the high squeeze position, 106, 111*f*
 Himalaya women, of the harem, 329
 Himilayas, people of the, 329
 home of the elegant man, 26, 27*f*, 29*f*
 hunting, 58
 husbands. *See also* men
 Abroad, Conduct of the Only Wife, 244–247
 childish pastimes, purpose of, xiii
 Conduct of a Man with Several Wives, 261–263
 excellent, qualities of, 222–224
 quarrels, 250

I
 identification-based love, 59
 Imitating the Sexual Role of a Man, 138–140, 139*f*, 146, 148, 150
 impalement on a stake position, 112, 115*f*
 impure acts, 96
 Indra, 15
 Indra queen position, 101, 104, 105*f*
 Indus women, 96
 inner tongs technique, 154

the instructor, role of, 45, 177, 374
Intimacy, Other Men's Wives
 Making Advances, 284–286
 Ways to, 279–283
inviting kisses, 84

J

Jayasena, the king of Kashi, 317
jester, 35, 45, 177
joint intercourse, 124, 125*f*

K

Kakar, Sudhir, xv
Kalinga women of the harem, 329
Kamasutra. *See also* specific parts
 and chapters
 analysis of human nature in, xv
 author of the, xii
 background, xi
 benefits of, xv
 central subjects of, 3
 distinctive features, xi–xii
 parts and chapters, 5–8
 practices
 dangerous, xv, 135
 forbidden, 429
 purpose and origin, xi, 430
 purpose of, xv
 structure, xiv, 9
 translation(s), xi, xiv–xv
Kichaka, 16
the king
 aims of, most important, 12
 conduct appropriate for, 309
The Erotic Desire of Rulers,
 309–319
gifts to, 258
harem women and
 conduct appropriate toward,
 258, 260
 sexual responsibilities of, 260, 322
king of the Cholas, 135
King of the Gods, 16
kisses

awakening, 82
battle of the tongues, 81
brushing, 79
crosswise, 79
curved, 81
ear-ornament, 93–94
enveloping, 81
equal, 79, 81
gentle, 81
inviting, 84
measured, 78
pressing, 79
roaming, 79
squeezed, 81
stirring, 81–82
throbbing, 78–79
transferred, 82, 84
kissing
 behavior typical of women from
 different provinces, 96
 a boy, 82
 games, 80
 oral sex technique, 154
 a painting, 82
 places for, 78
 psychological love and, 59
 reflections, 82, 83*f*
 a statue, 82
 the upper lip, 80
 Ways of, 77–84
 when to use, 77
kissing-quarrel game, 80
Kosala women, 96
Kuchumara, 4

L

Lata women, 96
lateral dish position, 104
letter carrier messengers, 304
Life, Achievement of the Three
 Aims of, 4, 10–17
limited authority messengers, 303
line scratch, 88
lips, biting the, 93

lotus leaf scratch, 88
 lotus position, 112, 117f
 love
 Achieving Luck in, 405–410
 embraces to indicate, 63–64
 enduring, biting and, 99
 falling in, 268–269
 habitual, 58
 identification based, 59
 personal psychology, 58–59
 sense object based, 59
 types of, 58
 The Variations of, 58–60
 love gifts, 254
 lovers' companions. *See also* friends
 forbidden, 38, 44
 the friend, 44–45
 married women as a means to an end, 39–42
 the mendicant nun, 43
 the messenger, 44–45
 the remarried widow, 38–39
 third nature, 43
 the virgin, 38, 43
 the widow, 43
 lovers of courtesans
 choosing, considerations when, 379–381
 Compliance with, 345–357
 generous, 380, 381
 gifts to, 343
 How to Acquire One, 341–344
 Methods for Driving Away, 364–367
 multiple, 378, 379
 Reasons for Approaching, 341
 Restoring a Broken Relationship, 368–377
 Suitable and Unsuitable, 335–340
 The Lover's Quarrel, 175–179
 low unions position, 104
 Luck in Love, Achieving, 405–410

M
 Maharashtra
 fingernails of the, 87
 women of, 96
 Malava women, 96
 Malayavati, 135
 mango sucking technique, 155
 Manu, 4
 the mare, sexual positions of, 100
 the mare's grip position, 106
 marking
 gifts, 95, 285, 301
 with the nails, 87–91
 with the teeth, 94, 96
 marriage
 creating a secure emotional basis for, xiii
 plural. *See also* harems
 polyandry, 124, 127f
 reasons for, 248
 marriage age, xiii
 massage, 72, 84, 152–153, 290–291
 McConnachie, James, xv
 measured kisses, 78
 measured way technique, 154
 men. *See also* husbands; the
 elegant man
 charming, becoming, 406–407
 classifications by genital size, xii, 49
 courting behavior, 269
 Exposing the Nature of, 267–270
 Exposition of the Skills, 24
 generous, 380, 381
 in the harems, 322–329
 Imitating the Sexual Role of, 138–140, 139f, 146, 158, 160
 imitating the sexual role of, 322
 marking with the nails, 91
 oral sex practices, 158, 160, 161f
 as prostitutes, xiii
 respected, 35
 Sexual Techniques of, 141–150
 successful, 37, 177–179, 275, 430

men (*continued*)

- third nature category, xiii
- unable to practice normal sex, 322
- Who Have Success with Women, 275
- menstruating women, 150
- messengers

 - abilities of, 307–308
 - authorized, 303
 - from courtesans, 378
 - of the elegant man, 30
 - foolish, 305
 - letter carrier, 304
 - limited authority, 303
 - of the lover, 44–45
 - mute, 306
 - to other men's wives, 279–280, 287, 288, 290, 292, 294–308
 - self-seeking, 304–305

- Tasks of the Female Messenger, 294–308
- types of, 302–303
- wife as, 305–306
- wind, 306

Midlands women, 96

mixing milk and water embrace, 66, 70*f*

mixing sesame and rice embrace, 65, 69*f*

moaning

- behavior typical of women from different provinces, 96
- in oral sex, 155

Slapping and, 130–137

money and courtesans

- spending, 383–384
- Ways to Make, 358–362

monk's robe, 420

“mother” position, xiii

mothers

- of courtesans, 345–346, 353, 354, 360, 374, 399, 408
- senior co-wife role, 251
- sex with sons of, 328

weddings and, 227, 228

of young women being courted, 185, 220

Mound of Venus

- kissing the, 78
- scratching the, 88

mute messengers, 306

Mylius, Klaus, xv

N

Nandin, 4

necklace of jewels (bites), 94, 98

new-leaf games, 214

nibbling of the boar, 94

the nipple, scratching, 88

O

The Only Wife

- attire, 240, 244, 246
- behavior, acceptable
 - toward her husband, 235, 238–239
 - toward others, 236, 242, 243–244
- Conduct of, 235–244
- economic responsibilities, 241, 242, 245, 246
- fasting, 244, 246
- grooming, 240
- household responsibilities, 235–236, 237*f*, 239, 240–242, 244–245
- social activities, 238–239
- travel, acceptable, 245

Whose Husband is Abroad, 244–247

open blossom position, 101, 102*f*

oral sex

- avoiding, reasons for, 158, 162
- behavior typical from other provinces
 - of men, 158–160
 - of women, 96
- crow sex, 160, 163*f*
- eight acts of, 153
- the inner tongs, 154
- intercourse and, 158

kissing, 154
 mango sucking, 155
 the measured way, 154
 by men, 158, 160, 161*f*
 the outer tongs, 154
 polishing, 155
 practitioners of, 155, 156*f*, 157*f*
 psychological love and, 58–59
 restoring passion, 420
 with servants, 160
 the side pinch, 154
 swallowing, 155
 orgasm, women's
 hallmarks of, 142
 men's vs., 51–58
The Other Wives
 Conduct of a Man with Several Wives, 261–263
 Conduct of an Unloved Wife, 256–257
 Conduct of the Junior Wife, 251–253
 Conduct of the Remarried Woman, 253–255
 Conduct of the Senior Wife to the Co-Wives, 248–251
 Matters Pertaining to the Harem, 258–261
 outer tongs technique, 154

P
 pain
 happiness without, 17
 paying no attention to, 68
 slapping and, xiii
 vocal sounds of, 131–133
 words of, 131, 133
 paintings, kissing, 82
 Panchala, 23, 62
 party wit, 35, 45, 177, 310
 passion
 artificial, 173
 excitable, 173
 Lost, Recovery of, 419–423
 natural, 173
 restoring, techniques for, 420–429
 transferred, 174
 passionate embraces
 mixing milk and water, 70*f*
 mixing sesame and rice, 69*f*
 Pataliputra, courtesans of, 4
 peacock's foot scratch, 88
 the penis
 enlarging, 423–425
 piercing, 422
 personal psychology love, 58–59
 picnics, 32–34, 33*f*
 piercing the penis, 422
 polishing technique, 155
 polyandry, 124, 127*f*
 Prajapati (the Creator), 4, 188
 pregnancy, achieving, 51
 pregnant women, 150
 pressing embraces, 64
 pressing kisses, 79
 pressing technique, 144
 prosperity
 definition and acquiring
 knowledge about, 11, 13
 pursuit of, 14–15, 17
 prostitutes
 advisers of, 35
 the instructor, role of, 35
 investment in and taxation of, xiii
 legal protections, xiii
 "mother" position, xiii
 receiving a group of men, 124
 at salons, role of, 32
 sex with a peasant, 174
 status hierarchy, xiii. *See also*
 courtesans
 types of, 400

Q
 quarrel games, 80
 quarrels
 courtesans with their mothers, 353, 360

quarrels (*continued*)

co-wives and husbands, 250
The Lover's Quarrel, 175–179

R

Ravana, 16

reflections, kissing, 82, 83f

religion

definition and acquiring
knowledge about, 11, 13

pursuit of, 13–14, 17

rift in the sky (bites), 94, 98

the Rigveda, 61–62

roaming kisses, 79

rotated position, 118

rubbing embraces, 64

Rulers, The Erotic Desire of,
309–319

Runaway Wife, 156f

S

Saketa men, 158

salons, 30, 32, 36

satisfaction, achieving

adulterous women, xiv

harem women, xiv, 320–322, 321f

nonvaginal, 322

in women vs. men, 51–58

Schmidt, Richard, xv

scissors on the head, 134

scratching with the fingernails

behavior typical of women from
different provinces, 96

the circle, 88

the discus, 87

Forms of, 85–91

the half-moon, 87

the hare's leap, 88

before leaving, 89

the line, 88

locations when, 86

the lotus leaf, 88

marking when, 87–91

the peacock's foot, 88

the tiger's claw, 88

varieties based on shape, 86

variety when, 89–90

when to use, 77, 85

young women, 195

Seducing Other Men's Wives,

Successfully

Causes of Resistance, 270–274

Exposing the Nature of Men and

Women, 267–270

Men Who Have Success with

Women, 275

Women Who are Easily Won,

276–278

self-seeking messengers, 304–305

sense object-based love, 59

sensual pleasure

definition and acquiring

knowledge about, 12–13

guide to, abridgement of, 4–5

pursuit of, 15–17

servants

adolescent, keeping and passing

on, 407

sex with

a menial, 174

oral, 160

virgin daughters, 43

wives, 292

Sex, Different Kinds of

with a menial, 174

passion and, 172–174

between a prostitute and a

peasant, 174

with a rustic, 174

unrestrained, 174

Sex Acts, Unusual

anal intercourse, 126, 129f

behavior typical of women from

different provinces, 96, 124,

126, 129f

cow-herd, 124

cow position, 120, 123f

joint intercourse, 124, 125f

one wife with many husbands, 124, 127*f*
 standing intercourse, 118, 121*f*
 suspended intercourse, 120, 122*f*
 two women, 124, 125*f*

sex toys
 behavior typical of women from different provinces, 96
 a crest, 421
 cuirass (chain armor), 421
 harem women's use of, 320, 321*f*, 322
 in low unions, 101
 monk's robe, 420
 restoring passion, 420–423
 a single crest, 421
 used without piercings, 420–422
 used with piercings, 423

sexual act, synonyms for, 56
 sexual ecstasy, 96
 sexual energy
 average, 50
 behavior typical of women from different provinces, 96
 dull, 50
 fierce, 50, 57
 virility, 413, 416–417

sexual enjoyment, synonyms for, 56
 sexual intercourse. *See also*
 sexual unions
 forced, 192, 199, 288, 353
 sixty-four arts of, 61–62
 synonyms for, 56

Sexual Intercourse, part two
 The Beginning, 165–166, 167*f*
 Behavior Typical of Women from Different Provinces, 95–99
 Biting, Ways of, 92–95
 chapters and sections, 6
 The Conclusion, 168–172, 169*f*, 171*f*
 Different Kinds of, 172–174
 Embraces, 61–76
 extraction of, 4

Imitating the Sexual Role of a Man, 138–140, 139*f*, 146, 148, 150
 Kissing, Ways of, 77–84
 Love, The Variations of, 58–60
 The Lover's Quarrel, 175–179
 Oral Sex, 151–164
 with Regard to Size, Endurance and Temperament, 49–58
 Scratching, Forms of, 85–91
 Sex, Different Kinds of, 172–174
 Sexual Acts, Unusual, 118–129
 Sexual Positions, Different, 100–118
 Sexual Techniques of a Man, 141–150
 Sexual Unions, 49–60
 Slapping and the Manners of Moaning, 130–137
 sexual parts, close embrace of the, 68, 73*f*
 sexual positions
 bamboo splitting, 112, 114*f*
 the crab, 112, 116*f*
 the curve, 106, 109*f*
 Different Positions, 100–118
 the dish, 104
 equal unions, 100
 genital size classification and, xii
 the half squeeze, 112, 113*f*
 the high squeeze, 106, 111*f*
 high unions, 100, 104
 impalement on a stake, 112, 115*f*
 Indra queen, 101, 104, 105*f*
 lateral dish, 104
 lotus position, 112, 117*f*
 low unions, 104
 the mare's grip, 106
 open blossom, 101, 102*f*
 rotated, 118
 the squeeze, 104, 112
 supine dish, 104, 108*f*
 uniting in water, 118, 119*f*
 the wrapping, 106
 the yawn, 106, 110*f*

sexual positions (*continued*)
 yawning, 101, 103*f*

sexual roles, attacker vs. the attacked, 54

Sexual Techniques of a Man
 boar's thrust, 144
 bull's thrust, 144
 churning, 143
 the dagger, 143, 145*f*
 direct approach, 143
 the dish, 146
 foreplay, 141, 143
 grinding, 144, 147*f*
 pressing, 144
 sparrow sport, 144
 thrust, direction of, 143
 wind blast, 144

sexual unions. *See also* sexual intercourse
 best, genital size and, xii
 classification of, 49–51
 Love, The Variations of, 58–60
 number of, 50
 passion and danger in, 135–136
 synonyms for, 56

Shakuntala, 226

Shatakarni Shatavahana, 135

Shvetaketu, 4

side pinch technique, 154

the sides, slapping the, 133

Sindh women of the harem, 328

single body part embraces
 the breast, 72, 74*f*
 the forehead ornament, 72, 75*f*
 the sexual parts, 68, 73*f*
 the thigh, 68, 71*f*

single crest sex toy, 421

Sita, 16

sitting embraces, 68

the sixty-four, 61, 177–179

Skills, Exposition of The
 learning the practices, 18–20
 by men, 24
 naming of, 22–23

number of, 20
 by women, 18–20, 23–24

slapping
 back of the hand, 132
 behavior typical of women from different provinces, 96
 dangerous, 134–135
 fist variety, 131
 flat palm of the hand, 132
 locations when, 130
 Moaning and, 130–137
 in oral sex, 155
 to orgasm, 132, 133
 outstretched hand, 132
 pain with, and sounds of, xiii, 131–132
 purpose of, xiii
 scissors on the head, 134
 stab on the cheeks, 134
 tongs on the breasts and sides, 134
 variations of, 130
 wedge on the chest, 134, 135

the South, people of
 fingernails of the, 87
 slapping, types of, 134
 women of, unusual sexual acts, 126, 129*f*

sparrow sport technique, 144

Spellbinding, 410–413

spiked swelling, 423–425

the spinning top, 146, 149*f*

squeezed kisses, 81

the squeeze position, 104, 112

stabbing embraces, 63

stab on the cheeks, 134

stag union, 120, 124

stallion's mounting, 120

standing embraces, 64–65

standing intercourse, 118, 121*f*

statues, kissing, 82

stirring kisses, 81–82

Strirajya women, 96, 124, 328

sucking, 96

Summary of the Guide, 3–9

Superintendent of Horses, 317
 supine dish position, 104, 108*f*
 Surasena men, 158–159
 Surashtra women, 318
 suspended intercourse, 120, 122*f*
 sutra, defined, xiv
 sutra texts, about, xiv
 Suvarnanabha
 embraces according to, 68
 extraction of the part on sexual intercourse, 4
 on localization of practices, 97
 on nail scratching, 86
 on secret of young women, 142
 on sexual positions, 106, 118
 sixth type of woman, 43
 swallowing technique, 155
 swelling bites, 93
 the swing, 148

T
 talk, vulgar, 96
 teeth. *See also* biting
 good vs. bad, described, 92
 tearing with, 93–94
 tooth marks, 94, 96
 thighs
 biting the, 94
 close embrace of the, 68, 71*f*
 massaging the, 290–291
 third nature category
 companion of the lover, 43
 defined, xiii
 form of a man, 152–153
 form of a woman, 151–152
 oral sex, 151–152
 The Three Aims of Life, Achievement of, 10–17
 throat, biting the, 94
 throbbing kisses, 78–79
 thrust
 boar's thrust, 144
 bull's thrust, 144
 the dagger, 143, 145*f*

direct approach, 143
 direction of, 142
 grinding, 144
 sparrow sport, 144
 tiger's claw scratch, 88
 tiger's pounce, 120
 toes, touching and squeezing, 215
 the tongs, 146
 tongs on the breasts and sides, 134
 tooth marks
 behavior typical of women from different provinces, 96
 on the breast, 94
 touching embraces, 63
 transferred embraces, 82
 transferred kisses, 82, 84
 twining like a vine embrace, 64–65, 66*f*

U
 uncertainty
 about conflict with religion, 393–394
 about hatred, 393–394
 about loss, 393
 about loss on both sides, 397–398
 about profit on both sides, 397
 about sensual pleasure, 393
 mixed, 394–395
 moral, 393
 simple, 393–394
 uniting in water, 118, 119*f*
 upper lip, kissing the, 80

V
 Vanavasa women, 97
 Vanga women of the harem, 329
 Vatsagulma women of the harem, 191–199, 317, 328
 Vatsyayana, xii, 5, 134
 Vidarbha women, 318, 328
 the virgin
 daughters of courtesans, 408–409
 sex with, restrictions on, 38, 43

virility, 413, 416–417

W

the waist, marking with the nails, 88
 water, uniting in, 118, 119f
 water play, 124
 Ways of Kissing, 77–84
 Wayward Wife, 157f
 weddings
 Stratagems for, 225–231
 witnessed by fire, 227–228
 wedge on the chest, 134, 135
 widows
 Conduct of the Remarried Woman, 253–255
 sex with, 38–39, 43
 The Wife, part four
 chapters and sections, 7
 Conduct of a Man with Several
 Wives, 261–263
 Conduct of an Unloved Wife,
 256–257
 Conduct of a Wife Whose
 Husband is Abroad, 244–247
 Conduct of the Junior Wife,
 251–253
 Conduct of the Remarried Woman,
 253–255
 Conduct of the Senior Wife to the
 Co-Wives, 248–251
 extraction of, 4
 Matters Pertaining to the Harem,
 258–261
 The Only Wife, 235–247
 The Other Wives, 248–263
 wind blast technique, 144
 wind messengers, 306
 wives
 adulterous. *See also* Wives of Other
 Men, part five
 feeling shame, 142
 first time, 280, 296
 gestures and facial expressions
 indicating interest, 281, 284

gifts to, 285, 301
 meeting, 301–302
 preventing, xiii
 sexual satisfaction, xiv
 Sexual Techniques of a Man,
 141–142
 approaching, reasons for, 267
 desire for, 268
 with many husbands, 124, 127f
 marking with the nails, 90
 as messengers, 305–306
 multiple, reasons for, 248
 reliable, creating, xiii
 Runaway Wife, 156f
 sex with
 as a means to an end, 39–42
 restrictions on, 38–39
 Wayward Wife, 157f
 Wives of Other Men, part five
 chapters and sections, 7–8
 The Erotic Desire of Rulers,
 309–319
 Examination of Inclinations,
 287–293
 Exposing the Nature of, 267–270
 extraction of, 4
 Intimacy, Ways to, 279–283
 Making Advances, 284–286
 Resistance, Causes of, 270–274
 Seducing Successfully, 267–278
 Tasks of the Female Messenger,
 294–308
 Women Who are Easily Won,
 276–278
 women. *See also* harem women; pros-
 titutes; wives; young women
 classifications by genital size,
 xii, 49
 easily won, 270
 Exposing the Nature of, 267–270
 Exposition of the Skills, 18–20, 24
 falling in love, 268–269
 highest caste, sex with, 38

Imitating the Sexual Role of a Man, 138–140, 139f, 146, 148, 149f, 150

knowing the conduct of, 268

remarried

- Conduct of the Remarried Woman, 253–255
- sex with, restrictions on, 38–39

rural, sex with

- a prostitute and a peasant, 174
- rulers of, 310–319, 313f

slapping results for, xiii

unfit for sexual intercourse, 44

Who are Easily Won, 276–278

winning the heart of, 209–211

women of different provinces,

- behavior typical of
- Biting, 95–99
- embraces, 96
- kissing, 96
- moaning, 96
- oral sex, 96
- scratching with the fingernails, 96
- sex toys, 96
- sexual acts, unusual, 96, 124, 126, 129f
- sexual energy, 96
- slapping, 96
- tooth marks, 96
- wounding, 96

wounding

- behavior typical of women from different provinces, 96
- retaliation for, 97

the wrapping position, 106

forcing, 192, 199

persuasion techniques, 192–196

stroking technique, 196–197

timing, 217

a virgin, 38, 43, 227–230, 408–409

suitors, qualities of excellent, 222–225

teachers of, 20

winning the heart of

- activities, 201, 203f
- by advances, 213–218, 222–224
- foster sisters for helping, 202, 208, 218, 225–227
- games, 202, 212, 214
- gestures and facial expressions indicating interest, 209–211
- gifts, 204–207, 207f

Young Women, part three

Advances a Man Can Make on His Own, 213–218

Approaching, 200–212

Approaching a Man One Desires, 219–221

chapters and sections, 6–7

Choosing a Bride, 183–190

Courtship, Rules of, 183–188

Deciding a Match, 188–190

extraction of, 4

Indications through Gestures and Facial Expressions, 209–211

Weddings, Stratagems for, 225–231

Winning a Young Woman by Advances, 222–224

Winning Her Confidence, 191–199

Y

Yashodhara's commentary, xv

yawning position, 101, 103f

the yawn position, 106, 110f

young women. *See also* women

- deflowering, 227–230
- practicing the skills, 20
- sexual intercourse with

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